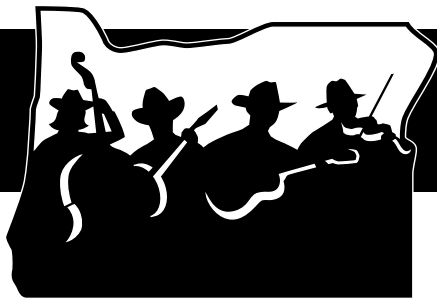


Vol. 34 No. 2
Apr May June
2014



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Cult, Pretty Good for a
Girl, and More....



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

All in the Family

The Hakanson siblings move into the world

by Claire Levine



Now, ages 24, 20 and 16, they benefit from the training and confidence they gained in the family band. And they all are charting their own courses in the musical and non-musical world.

Ellie started playing at age six, and two-year-old Amy insisted on participating, too. ("She refused to not," is the way Ellie puts it.)

Because the Suzuki method requires parents to play along with their children, Ellie's mom Kathy would work with Ellie on her lessons every day. Amy would sit and listen, and she started playing before the official Suzuki-sanctioned age of three.



They all have been part of a family band. One of them was one-third of the Giggle Sisters and has a rich history of straight-ahead bluegrass. Another is known as much for her dramatic Shakespeare readings and theater accompaniments as for her fiddle playing. The third identifies himself by how much trouble he got into at bluegrass festivals.

They are Ellie, Amy and Henry Hakanson, offspring of Rob Hakanson and Kathy Fetty. They've all played in various configurations of the Hakanson Family Band at some time and are well known to Northwest bluegrass audiences.

Just a few old memories

Ellie Hakanson remembers her first performances. They were recitals of Suzuki violin students, "rows and rows of kids," standing up and playing the same songs in unison. "As soon as you got to a song you didn't know, you'd sit down."



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Bluegrass Festival 2013



Max Hancock and Henry Hakanson
bring bluegrass to Hogwarts.



Bluegrass Express is a quarterly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

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OBA Membership & Ad Information

THE OBA BOARD

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. To join, complete the application on the back cover and mail with your check to:

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Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

The OBA Board invites you to submit letters, stories, photos and articles to The Bluegrass Express. Published files remain in our archives and art is returned upon request.

Please send submissions to:

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When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG. If you have questions about your file please email Christine Weinmeister at cjuliawein@gmail.com.

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The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.

President's Message

Well, folks...this is it - my last message as a president of the Oregon Bluegrass Association. Recently, the board of directors was asked a series of questions by a non-profit consultant. I thought I'd share one of my answers with all of you...

Why am I part of the OBA Board? It started as just being a fan of the music. Way back in 2006, I stumbled onto a KBOO radio announcement for a Portland music festival called Pickathon. KBOO was broadcasting live and mentioned all of these acoustic and local bluegrass bands. It sounded perfect, so I drove straight to the festival and didn't look back. That year, unlike now, there were a multitude of **local** bluegrass bands on the side stage: Josh Cole Band, Flat Mountain Girls and Cross-Eyed Rosie to name a small few. I began following those local acts around town, and one of the Josh Cole Band shows happened to be a fall fundraiser for the OBA. They asked for volunteers and I signed up to help at the RiverCity Bluegrass Festival that coming January. I met Josh Cole, OBA President at the time, and Chip Russell (eventual President and pro bono sound guy extraordinaire for nearly every local bluegrass show in Portland). At the RiverCity Bluegrass Festival, I volunteered and saw a ton of phenomenal bluegrass. I met Chris and Chuck Palmer, the producers of the fest, and must have made an impact with the board of directors at the time: Josh Cole, President and Jon Ostrom, Vice President. They invited me to a board meeting at the Black Lab on Hawthorne (A meeting at a Pub? Yes, count me in!) and so it began. I went quickly from being responsible for the newsletter, being on the Express Committee (that became Chris Palmer and I) to Vice President and then to President for two terms...

I remember I wrote a long (too dang long...I think I was the butt of a joke or two) article about that RiverCity festival. It was the result of being enamored with the community as much as the music. Everyone I met welcomed me into the scene and I could see how connected they were with one another. I saw the chuckling and joking amongst the band members if they screwed up on stage. I saw the artists walking amongst the crowds all festival long - approachable, smiling, saying 'hi' and all knowing each other. National artists just hanging out with the fans is something to see. I just felt that this was how things should be...

Anyway, I got involved because I wanted to be a part of the community most of all and second, I loved the music - acoustic, complicated and high lonesome. I couldn't play anything, but I could help the OBA continue to serve this awesome community.

Your community, your kindness, your passion for the music and desire to share it with others - to share it with me - was what roped me into Oregon bluegrass and for that I am forever grateful. I feel like we've continued to build a strong and enduring organization and now have the funds to take things a step further. I'm excited to see where the energy of the new board takes the OBA in the coming years. I'll be watching fondly from Michigan and will always find my way to Portland once or twice a year! If you're ever in Michigan and need a place to stay, check out Sunset Cove Bed & Breakfast in Pinckney. Better yet, time your stay with one of our house concerts and allow me to give back to you.

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Columbia Gorge - KBOO

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Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224

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"The Backporch"

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Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays

"Acoustic Junction" 5 - 7pm Saturdays

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www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgson 541-276-2476

Portland - KBOO 90.7 FM

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Salem - KMUZ 88.5 FM

"Ken 'til 10" 7-10am Wed/Thur
503-990-6101 & on Facebook



OBA Bluegrass Express - Spring 2014

All in the Family

by Claire Levine

Continued from page 1

So by the time she ended up in one of the “rows and rows” of children, she knew all the songs by ear and refused to sit down for the whole concert.

As for her first bluegrass performance, Amy remembers kicking off “Bile Them Cabbage Down” on the fiddle, on stage at the Aladdin Theater during an OBA Gospel Show. The band, assembled by Chick Rose, included Ellie, Martin Stevens, Alex Truax and Buddy Elliott. “It seemed like there were thousands of people in the audience.”

Henry remembers playing “Old Joe Clark” at an Oregon Old Time Fiddlers’ session in Molalla. (“I messed it up the second time through.”) He also remembers playing the drums on Tupperware containers while his family was trying to practice their band repertoire.

A defining moment for Ellie is her first memory of playing bluegrass with musicians other than family members. It was at Steeplegrass, the jam class taught by Chick Rose that launched not only some great bands of adults, but the musical careers of many children and teens. “I remember going into the back room at a Steeplegrass session and playing with other kids around my age ... and they were really good.”



Ellie practicing at home while Amy looks on.

It was an eye-opener.

The family band and the extended family

For Ellie and Amy, being in the family band was as much a part of their childhood as going to school. In fact, it may have had more of an impact. It was a lot of fun, gave them a lot of strength -- and sometimes stretched their comfort zones to the breaking point.

Like the time they played at a benefit concert for a much-loved member of the bluegrass community. It was only the second performance for the family band,

which was Rob on mandolin, Kathy on bass, Jered Widman on guitar, Jeff Wold on banjo and Ellie and Amy on fiddle.

The sisters were asked to sing back-up harmonies for a gentleman who sang some original music. And one of them was about a porta-potty. While 7-year-old Amy thought it was

hilarious, for an adolescent like 11-year-old like Ellie, there could be few things more embarrassing than standing on stage singing about a toilet facility. “I hated it, I hated the music, I hated everything at that point.”

For most of the family band days, Henry was too young to perform at that stage, so he’d hide behind his mother’s bass on stage. “Or I’d find a lap to sit on in the audience. Mark Gensman used to take care of me while he was doing sound.”

Then there was the family’s performance at the Prospect Bluegrass Festival when Ellie was singing the tear-jerking Stephen Foster ballad “Hard Times.” “I was holding myself together OK at first as I saw Henry around the back of the audience.” From the direction he was headed and the urgency in his run, she knew what was going on, but kept herself from laughing. “But when Dad yelled out from the stage, ‘Hold it Henry, you can make it to the potty,’ I lost it.”

Henry also remembers quite proudly the time he watched someone at a festival light a cigarette, in what might have been his first encounter with a smoker. “I asked him why he was lighting his mouth on fire.”

Being on stage was exhilarating for the young sisters. “It’s a unique experience,” Amy said, “It was awesome. I remember playing at Wintergrass -- it was maybe our fourth gig. It was so exciting, even though we were just a Podunk local band.”

And the discipline of performance was excellent training, she said. “You learn how to take direction, and you know when to step up into a leadership position.”

But, she says, it could also be hard. “There’s an element of being on stage from the moment you arrive at a festival. So even if you’re normally a bratty little



Amy and Rob Hakanson

All in the Family

by Claire Levine

kid, you have to remember that you're representing the family."

And Amy described how normal family dynamics could get exaggerated by spending a weekend performing, jamming, staying up late -- and being a child. "Getting back into the car to go home when everyone's grumpy ..."

On the other hand, Ellie said how important that experience was in strengthening relationships, as well. "It was really good for me and my dad. I feel I got a lot of respect from him as a musician."

And because everyone knew the Hakanson kids, they got to experience the sense of extended family even more than other kids who grow up in the bluegrass community.

Ellie remembers that, "people would take care of us and feed us." The girls often camped with Nikki and Clyde Clevenger, who conferred the name the Giggle Sisters on Ellie, Anna Snook and Athena Patterson. Henry remembers

a meal of ribs and potatoes cooked just for him by a kind-hearted woman who learned he hadn't eaten any dinner.

Henry and his best friend Max, Doug Hancock's son, managed to find trouble wherever they were. Henry said, "Every rule they ever made at the High and Dry Festival was because of something Max and I did."

About the music

Ellie paved the way, from her early days as a Suzuki student, in the Metropolitan Youth Symphony, and as the fiddler and singer in the family band. And Amy started playing after listening to her sister's lessons. "I was inspired to play because of her."

Sibling rivalry? It showed up during festival time, where, Amy said, there was "ferocious band scramble competition between the sisters."

By the time Henry was old enough to start playing, his musicianship was already assumed. "I just accepted that taking up the violin was something you do, like tying your shoes. For a long time, it was a lot less special to me than to my sisters."

He said, "It's taken me a long time to realize how much I appreciate music."

The years in the family band have served them all well. None of the three experiences stage fright during performances. Ellie said,



The Hakanson Family Band

"You just assume that people are there to hear you and enjoy you."

But both sisters admit to getting nervous during auditions. Ellie acknowledged that jamming with excellent musicians can create more anxiety than performing even to large audiences.

Bringing it up to date

Clearly, the Hakansons have a lot going for them.

Ellie graduated with a degree in Engineering in 2013 and works with an environmental consulting firm in the occupational health and safety area.

Amy, who paints and acts, as well as playing every bluegrass instrument very well, works in an after-school day care program and often plays in the orchestras that accompany local drama groups.

Henry, a sophomore at Wilson High School, expects to go into engineering. He also is an actor.

And musically?

Ellie still hits the straight-ahead bluegrass as one of the Loafers, a traditional bluegrass band with some of the Portland area's most experienced bluegrass musicians. She's also in a duo with well-known Portland musician Jack Dwyer, performing bluegrass, Old Time



Henry clowns around while waiting his turn on stage

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All in the Family

by Claire Levine

and primarily Old Country Music. They are sometimes joined by Sam Weiss, and they can be heard monthly at Biddy McGraw's.

Amy's musical tastes are all over the board. When she picked up the banjo, she wanted to play just like Earl, yet she adores the music of Noam Pikelný, who plays with Chris Thile in the Punch Brothers. She plays in the traditional band Old Circle and, like Ellie, is a regular substitute with Green Mountain (anchored by Chuck Holloway and Dennis Berck).

And she's currently playing in two ensembles that lean toward the folk and singer-songwriter genres.

But what has captured her heart is Scandinavian folk music. After a visit to Iceland in 2013, she was captivated by all things Scandinavian. She is in the process of applying to the Eric Sahlström Institute in Sweden to study the nyckelharpa.

Henry performs in the Metropolitan Youth Symphony and plays bass in his school's jazz band. He also plays banjo and fiddle in Wild Rose Trail, a group of teenagers that includes Sophie Harnew-Spradley and Max and Grace Hancock. When Henry wants to practice his latest instrument -- guitar -- he moves to the van in the family garage. That's because his dad is often practicing in the bathroom, the place with the best acoustics, and from where his mandolin can be heard anywhere in the house.

What do the parents have to say about it?

"It's the coolest thing I've ever done in my life in any capacity." That's Rob Hakanson's memory of performing with his family. "Sometimes I'd look back at Kathy on stage and think, 'We really did this? Who gets to do something this great?'"

That was the playing on stage part.

Then there were the hours of packing the minivan and the two travel pods on top of the van and getting to the festival to spend hours handing out clothes, camping equipment, instruments and kid paraphernalia to whoever happened to be gathered around to help. And doing it all in reverse on Sunday morning.

The family motto, according to Rob, is "We work hard for our fun."

Packing and unpacking notwithstanding, Kathy enjoyed the years of the family band. But she is more delighted to



Max Hancock (L) and Henry Hakanson (R)

see how her children are growing and evolving, with the music community still central to all their lives.

"It took me a while to feel comfortable on stage," she said. But after a couple years, she made an observation that re-framed how she felt about performing.

"I realized that everyone listening to us was there to support us, to encourage our kids. They were all on our side. And I was part of that movement to support and encourage. And I wasn't nervous anymore."

She said, "Last summer at Toledo (The Mount Saint Helens Bluegrass Festival), was the best event ever for me. All my kids were there playing and having a great time -- they were on their own, and perfectly at home."

"All I ever wanted was for them to enjoy the music and grow into it on their own. They all have a real sense of community based on music. They can go anywhere now, pull out an instrument and have friends, have family. This music opens so many doors."



The Antonucci Collective: New Acoustic “Uke-Grass” from Southern Oregon!

It's said that families that play together, stay together. So I'd like to introduce y'all to a fine Southern Oregon group called The Antonucci Collective. They were a hit at the Eagleview Bluegrass Festival last year, and I hope to see them there again on August 29-31, 2014.

Once upon a time, long ago, Mama and Papa 'Nooch dreamed of a little cabin home on a hill and a passel of talented friends to musically share the front porch. They just wanted to pick and sing while nurturing a new style of acoustic music. They moved north, then raised up their boys with an abundance of music and family. For years, Gary and his brother Rich performed in a band called Finger Pickin' Good. Now, Gary Antonucci, his wife Debbie, and brother Rich have formed The Antonucci Collective with Uncle Greg Clark, Uncle Warren Whistler and their young 'un Coleman.



Members hail from Southern Oregon, Grants Pass, Merlin, Hugo and Sunny Valley, and they play many of Coleman's and Gary's original songs, as well as traditional bluegrass favorites. All members share in the



vocals with lead singing generally by Gary and Coleman, rounded out with beautiful family harmonies. Their instruments include standup bass, mandolin, banjo, guitar, fiddle and two ukuleles. Yes, that right! The addition of ukuleles adds a new and fresh sound.

Their new CD highlighting that new sound, called *Acoustic Vortex*, was released in September 2013.

Engineered by Bob Pagano of Mountain View Studios in Wilderville, the album emphasizes the joy they've found in making music together.

Coleman is a talented songwriter,

and the band enjoys backing up his novel acoustic uke-grass. Coleman states, "The originals are played the way we've played over many years." SoundCloud offers over thirty minutes of their originals with

such songs (by Coleman) as Hope, Pain Management, Trains, Uke-A-Bye, and You're the One. His father wrote "Cross the Singing Bridge" and "Field of Corn." YouTube also has several videos of their performance at Eagleview Bluegrass Festival last summer. Coleman is also quite the frontman, diplomat and politician of the family band. According to him, "I don't have particular views. I usually go with whoever makes more sense."

The band includes a fine banjo player, Rich Antonucci, who got his musical start years ago playing rock guitar near Palmdale, Ca. When I cross paths with Rich, I always ask him to play a pickin' favorite, "Peaches and Cream." Bassist Greg Clark is solid on the low end, and he's often seen plunking his doghouse with other fine southern Oregon groups like Rainy and the Rattlesnakes.

Another key member of the Collective is guitarist/fiddler Warren Whistler. Now retired from teaching elementary school music, Warren's got the time and "freedom to follow my own motivation as opposed to motivating others." Warren says The Antonucci Collective embodies "amazing



bluegrass artists” who share the same “Three Musketeers” mentality, “All for one and one for all.”

After hearing a demo of their originals, Warren felt “an instant emotional connection” to the music. At the time, singer-songwriter Coleman was only in his mid-20s and was writing “everyman songs about yearning, searching for love, doing the best one can ... all very uplifting,” offers Warren.

The family’s “heartfelt singing and beautiful harmonies” were also touching, and the band came together quickly in an organic, magical way. Warren has listened to these songs many times and still gets a tear in his eye as they “get beyond analytical and more into the heart.”

Warren calls the experience “the highlight of my career.” He says that it takes a long time to know how you feel about things and to be true to

one’s self because there are influences and paths that lead to nowhere.

However, “lucidity and clarity and continuity are signs of truth. If you need a dictionary to figure out what you’re saying, or ask directions where to go, it just doesn’t ring true.”

Warren has found truth with The Antonucci Collective. He has described the recording project as “a return to the joyousness of making music on a real and pure level. It’s just magic. A gift. A kind of validation.”

It appears that the future holds even more magic for The Antonucci Collective as they do more performing and recording. There’s no doubt that music help gives them a sense of family identity. Despite

their long-term relationships, they also enjoy being part of an innovative musical team in a very spiritual kind of way.



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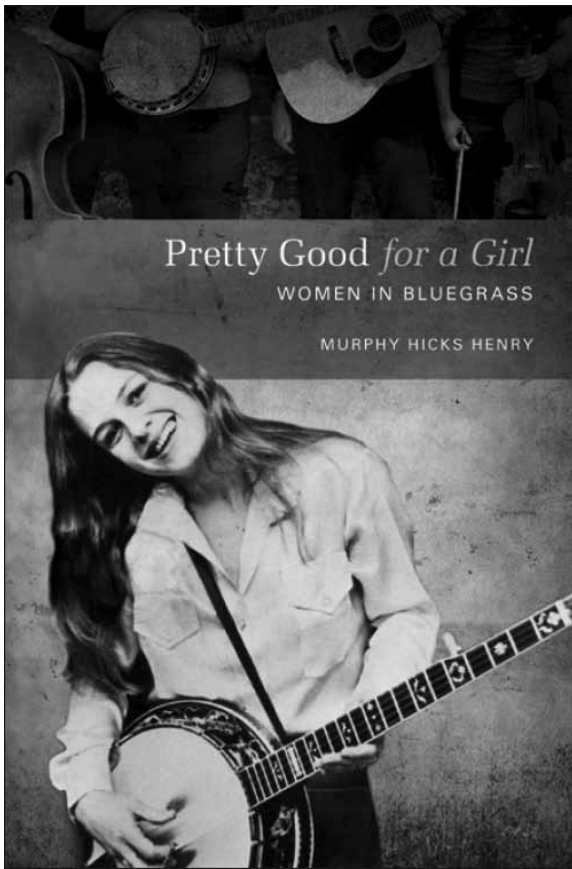
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Pretty Good for a Girl: Women in Bluegrass **By Murphy Hicks Henry**

Murphy Henry, a hard-driving Scruggs-style banjo player, is best known as the founder of the Murphy Method, a tab-free, all-by-ear learning method. For many years, she has written the General Store column in Bluegrass Unlimited and a column in Banjo Newsletter. She also started producing the Women in Bluegrass Newsletter before it was common to see female headliners at bluegrass events. The University of Illinois Press recently published Murphy's first book, a history of women in bluegrass.

OK, history books can be lethally boring. That can be especially true of bluegrass histories.

They are filled with lists of recording names and labels; dry accounts of festivals; and names of interchangeable musicians in interchangeable bands.

But as she does in so many ways, Murphy Hicks Henry breaks the mold.

Her book, "Pretty Good for a Girl: Women in Bluegrass," gets to the heart and soul of the musicians who made the music. And these musicians happen to be female.

The book's first goal is to break the myth that early bluegrass was exclusively a man's world. Her second goal was to explore the additional complexities women faced in pursuing bluegrass careers. Murphy also succeeds in painting rich, engaging portraits of female musicians past and present.

One of the most notable things about Murphy is her complete lack of pretense. One way this shows up in her book is when she owns up to being "blind to the presence and accomplish-

ments of women in bluegrass," early in her career. As a young banjo player in the 1970s, she admits she was "culturally conditioned to dismiss women and their accomplishments as unworthy ... I failed to even see, much less give credit to, the many women I worked shows with ..."

She not only reveals her own and other women's complete buy-in to the idea that bluegrass is a male genre. She also cops to the fact that denying the presence of other talented women in bluegrass allowed her and other female performers to feel "special." Competition is clearly not exclusive to men.

Murphy's narrative describes the challenges of many women in many careers. Her musicians had to work hard for what they got. They faced down social and family pressures; male disapproval -- or the wrong kind of approval; juggling child care, non-musical work and band-related responsibilities; and all the stresses and pressures that any touring musician faces.

But the book's not just a critique of a society that makes it harder for women to succeed. It's also a look at how these individual women made choices; what tradeoffs they were willing or not willing to accept; how being female could make, as well as cut off, opportunities.

And it's just full of little gems like this: "Beck Gentry wanted to be a nurse. She started early by practicing on her dolls, amputating arms and legs and cutting off hair to perform brain surgery." In the same chapter we learn that Beck ended up playing mandolin in a band to fill in a vacancy left by her husband, who, "through an unfortunate set of circumstances ... found himself barred from the RoundTable" where the band had a weekly gig.

Alison Brown's parents discouraged her from pursuing music as a career. Alison, who holds degrees from Harvard and UCLA, said, "My parents created a picture of how I would end up if I did music for a living: a sagging forty-year-old playing 'Rocky Top' at a pizza palace to a 10-person crowd that wanted to hear the jukebox."

Murphy covers the founding mothers of bluegrass from the 1940s: Sally Ann Forrester, who played with Bill Monroe; Wilma Lee Cooper, who with her husband Stoney crossed the bridge from country to bluegrass; powerhouse singer Rose Maddox; and Ola Belle Campbell Reed -- who helped bring bluegrass into the folk revival.

Each decade adds numbers to the prominent female musicians, until the chapter about the 1990s and beyond is titled, "Too many to count." Her history includes many women well known to Northwest listeners and some we've never heard of. They all have stories well worth telling.

Murphy writes like she talks. While she's plenty smart, she doesn't write like an academic. So, in the chapters about contemporary women who told her their own stories, you can feel as if you're

(Continued on Page 15)

Wheeler County Bluegrass Festival

July 4-6, 2014



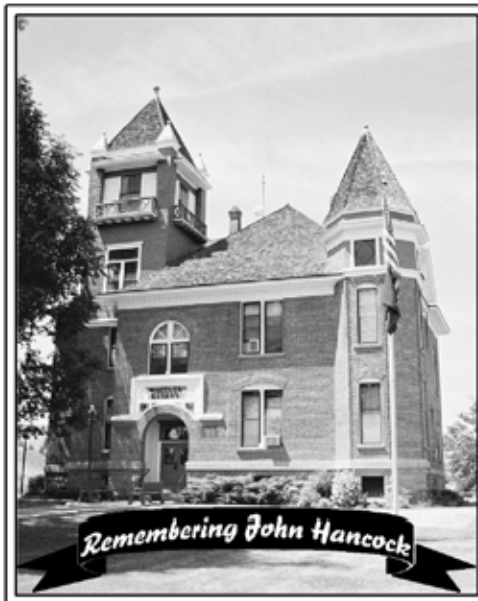
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Book Review: Pretty Good for a Girl

By Claire Levine

(Continued from Page 13)

listening to a conversation at someone's kitchen table over a cup of good coffee. She's definitely more entertaining when she's had the chance to talk in person to the subject, rather than basing her work on written documents.

But even the early chapters are intriguing. The book is full of speculation as to why the stories played out as they did -- in particular, what kept these women from being more successful? Why is Roni Stoneman better known for her gap-toothed Hee-Haw character than for being such a fine banjo player? Why couldn't Lynn Morris -- the first person to win the National Banjo Championship at Winfield twice -- get hired in a band?

Times have changed. Nobody tells Kristin Scott Benson that she plays "pretty good for a girl" -- the line that Murphy

heard too often when she was starting out. But questions remain. Why are there so few female side-people in today's bands? Is it because there simply aren't enough women musicians or are there reasons they aren't getting hired?

And if it's just a matter of numbers, why aren't there more female bluegrass pickers? And will this change in a generation or two, just as today's medical school classes have as many female graduates as males?

Murphy doesn't try to provide a lot of answers. What she does -- beautifully -- is show off the grace and grit of women who worked hard for what they got, but too often went unrecognized.



The 2014 Mt. St. Helens Bluegrass Festival August 8-10, 2014 --- Toledo, Washington



James King



Larry Gillis

Larry Gillis
James King
Kevin Pace & The Early Edition
Fern Hill
High and Lonesome
Faast & Blair



Faast & Blair



High and Lonesome



Fern Hill



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Get Yourself Ready For Festival Season

By John McCoy

"Most people have a tendency to play things they already know instead of working on what challenges them."

– David Grier

Wintergrass has come and gone, which means the 2014 festival season is just around the corner. Are you ready for it? Or has your fiddle, banjo, mandolin, guitar, or bass spent most of the past few months sitting longingly in its case?

If your instrument has been sitting around with nothing to do, no worries. We can fix that. Right now, I'm going to ask you to do me a favor. This favor will help both of us, I promise. Somewhere at home, you have some musical instructional "stuff" that you tucked away with the best intentions of picking it up again soon, but never did. It could be a DVD, CD, tablature, song book whatever. So here's the favor: right now, please go find it. Yes, I'll wait ... take your time ... yes, I'm still here, patiently waiting (and I'm not leaving until you return with your musical stuff).

Great! Thanks for taking the time to

do us a favor. Finding it was the hardest part. The next part will be easier. Take a few moments and browse through the stuff. If it's a DVD or CD, pop it in the nearest player. All you're trying to do at this point is just take a few minutes to reconnect with the things that first interested you most.

Maybe you found a lick or song you really wanted to learn. Or maybe you found something else that interests you more, such as a different technique you've wanted to try. Whatever it is, grab a pen and paper and write down a few brief notes describing what first grabbed your interest. No, I'm not trying to manipulate you with Jedi mind tricks – just recommending you define what you want to explore in very simple terms.

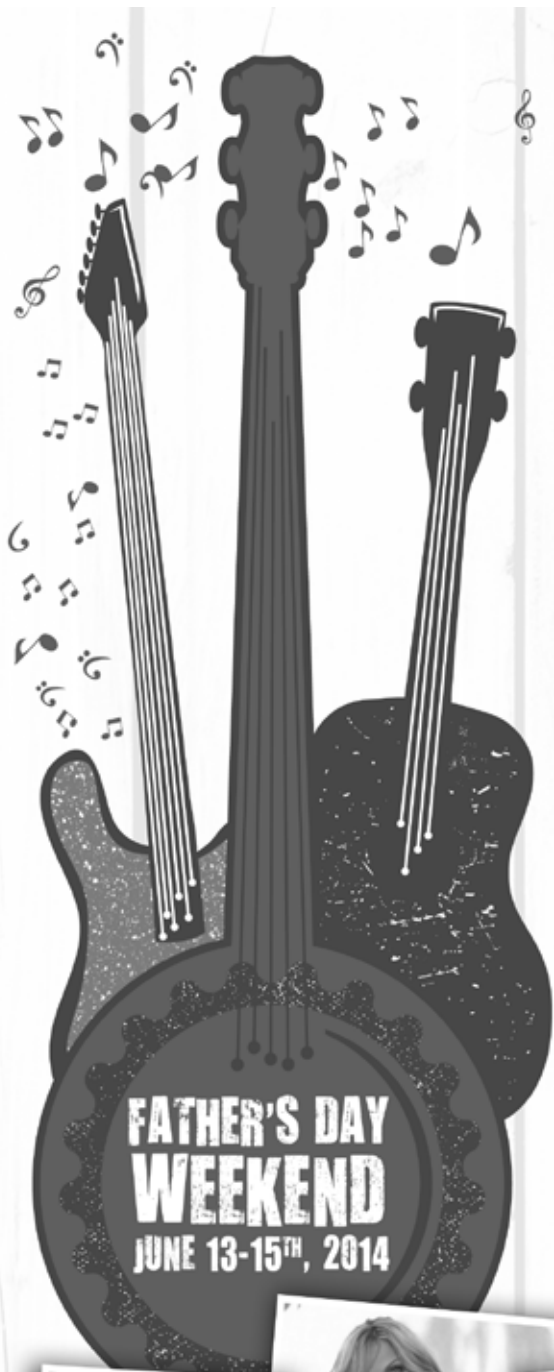


Next, put your notes and DVD/CD/ tablature/etc. someplace where you'll see it several times each day

(I put my musical stuff near my computer). Then, simply plan to set aside some time every day to mess with it. Pick a time of day that works best for you, such as right after dinner before watching TV. It can be 5 minutes, 10 minutes, however long you like, but set aside *some* time each day. Even if there is only a small window of time available, some is better than none.

With the festival season almost upon us, now is the perfect time to start working on the new stuff you want to learn. It will help you improve your musical ability, which means you'll have more fun. And just to help you remain on track, I'll plan on staying right here for a few weeks to remind you to work on your musical stuff. What's for dinner?





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OBA Bluegrass Express - Spring 2014



2013 FESTIVAL CALENDAR



May 16-18

**Bluegrass From The Forest
Shelton, WA**

Featuring Junior Sisk, The Meyer Bluegrass Band, North Country, Runaway Train, Blueberry Hill, and True North
www.bluegrassfromtheforest.com

May 23-26

**NW Folklife
Seattle, WA**

43rd year of the largest FREE arts festival in the United States.
www.nwfolkelifefestival.org

May 27-June 1

The Goldendale Fiddlin' Under the Stars Bluegrass Festival

Open jamming, pickin and grinnin. Featuring Wayward Vessel, North Country, Whistlin' Rufus, and The Oly Mountain Boys. May 29th "taste of bluegrass BBQ" free with canned food donation!
For more information contact Earlene Sullivan 509-773-3400

June 13-15

**Sacajawea Bluegrass Festival and Dutch Oven Rendezvous
Sacajawea State Park
Pasco, WA**

www.sacajaweabluegrass.org
(509) 492-1555

June 20-22

**Wenatchee River Bluegrass Festival
Chelan County Expo Center (Fairgrounds) Cashmere, WA**

Marie Vecchio (509) 548-1230
Chuck Egner (509) 548-8663
www.wenatcheeriverbluegrass.com

June 16 - 21

**Weiser, ID
National Old-Time Fiddle Contest**

www.fiddlecontest.com
Weiser Friends of the Fiddle
June 13-22
www.stickerville.org

June 20-22

**Susanville Bluegrass Festival
Lassen County Fairgrounds
Susanville, CA**

Three-day music camp starts June 17
Featuring Kati Penn and Newtown, Bluegrass Etc. and North Country. Bring your quilting project. Lassen County fairgrounds.
www.susanvillebluegrass.com

June 27 - 28

**Valley Bluegrass Festival
"Discovery at the Confluence"
Nez Perce County Fairgrounds
Lewiston, ID**

Bands, workshops, camping, jamming.
Scott Lombard (509) 780-3730
www.lewisclarkbluegrass.org

July 4-6

**Wheeler County Bluegrass Festival
Wheeler County Courthouse
Fossil, OR**

(541) 763-2400
email info@wheelercountybluegrass.org
www.wheelercountybluegrass.org

July 11-13

**14th Annual Winlock Picker's Fest
Winolequa Park
Winlock, WA**

Marv Sobolesky
marv@marvsmusic.com
www.winlockpickersfest.com

July 17-20

Northwest String Summit.

Join us at gorgeous Horning's Hideout, North Plains, OR for our 13th year!
More detail at: www.stringsummit.com.

July 18-20

**Darrington Bluegrass Festival
Darrington, WA**

Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 24-27

Columbia River Gorge Bluegrass Festival

**Skamania County Fairgrounds
Stevenson, WA**

for more information please visit:
www.columbiagorgebluegrass.net

July 31 - August 2

**Five Suns Bluegrass Festival
McCosh Park**

Moses Lake, WA

Free admission, free dry camping and workshops!
www.fivesunsbluegrass.com

July 26

**Bainbridge Bluegrass Festival
Battlepoint Park
Bainbridge Island, WA**

All-day music, food, crafts, and children's activities. Fun for the whole family!
<http://BainbridgeBluegrass.com>

August 1-3

**Clatskanie Bluegrass Festival
Clatskanie, OR**

Three days of great bluegrass music in Oregon's Coastal Range, near the Columbia River.
Contact Mac Wilcox via the website:
clatskaniebluegrassfestival.wordpress.com/

August 1-3

Pickathon

Happy Valley, Oregon
lineup and ticket info at:
www.pickathon.com

August 8-10

**Blue Waters Bluegrass Festival
Medical Lake, WA**

www.bluewatersbluegrass.org





2013 FESTIVAL CALENDAR



August 8-10

**Mt. St Helens Bluegrass Festival
Toledo, WA**

Mark Phillips & IIIrd Generation, and some of your favorite PNW bands! Workshops, band scramble, free Sunday bluegrass gospel concert.
General (360) 785-3478
generalandbetty7@msn.com
washingtonbluegrassassociation.org

August 10-17

**The Centralia Campout
Centralia, WA**

An Old Time Campout with square dances in the evening, meteor showers and lots of Jamming. No stage shows, performers, or scrambles. Lots of friends, stories, tunes and songs. Pot-lucks and river picking. Directions and more info at www.centraliacampout.com

August 15 - 17

**High and Dry Bluegrass Festival
Bend, OR**

highanddrybluegrassfestival.com

August 22-24

**Bannock County Bluegrass Festival
Pocatello, ID**

for more information visit:
bannockcountybluegrassfestival.com

August 24-31

**Strings and Threads
Yreka, California.**

Featuring: Larry Gillis Band, North Country, Green Mountain, and Siskiyou Summit. Siskiyou Golden Fairgrounds, contact:
www.siskiyoustringsandthreads.com

August 29-30

**Idaho Sawtooth Bluegrass Association
Fall Festival
Cascade, ID**

www.idahosawtoothbluegrass.org
Bill Estes (208) 615-1074

August 29-31

**Eagleview Bluegrass and Folk Festival
Eagleview Campground (on the Main
Umpqua River)
Sutherlin, OR**

Gate opens 2pm Friday
Evening shows, potluck, campfire jam.
On the beautiful Umpqua River. Fishing and hiking, plenty of camping.
Joe Ross (541) 673-9759
rossjoe@hotmail.com

August 29-31

**Tumbleweed Music Festival
Howard Amon Park
Richland, WA**

17th annual festival
Three Rivers Folklife Society
Music, dance, workshops, open mic, storytelling.
(509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 5-7

**Sisters Folk Festival
Sisters, OR**

Three day celebration of American Roots music – from blues to Bluegrass.
www.sistersfolkfestival.com

September 5-7

**Annual American Banjo Camp
Fort Flagler State Park
Nordland, WA**

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www.americanbanjocamp.com

September 5-7

**Newport Music Festival
Newport City Park
Newport, WA**

Open mic stage, youth band competition, band scramble

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Mark@pvbluegrass.com
Pat@pvbluegrass.com
www.pvbluegrass.com

September 12 - 14

**Oregon Bluegrass Associations 7th
Annual Bluegrass and Old Time
Picker's Festival**

Band showcases, square dancing, and three days of non-stop jamming with your OBA friends!
www.oregonbluegrass.org

September 26-28

**Tygh Valley Bluegrass Jamboree
Tygh Valley, OR**

Held annually on the grounds of the Wasco County Fairgrounds
Information: Contact Debra Holbrook
541-489-3434

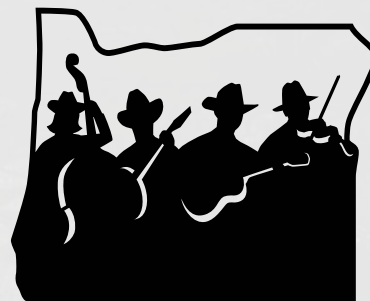
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September 27-28

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www.prospecthotel.com/bluegrass.html



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OBA Bluegrass Express - Spring 2014

When the S.S. Minnow ended its one way trip to Gilligan's Island, the seven castaways were marooned on a desert island, left to their own devices, and trying to survive their predicament and each other. I've always been amazed that Gilligan was never lynched, since he was constantly scuttling their plans of escape. It's a good thing he didn't have a banjo.

Meanwhile, as I said, they were marooned: "...no phone, no lights, no motor car!" Their only possessions were what you might expect them to bring along for their "three hour tour." But they say that necessity is the mother of invention, and that was a major theme on the island. Ginger might show up in a ball gown which looked suspiciously like canvas, and with "S.S. Minnow" stenciled prominently to leave no doubt. They used bicycles and barrels for washing machines, and coconuts and bamboo for just about everything else.

The 'Professor' was the resident genius and chief inventor, using these few ingredients to create everything from batteries to Geiger counters. Even though he was never able to fix the poor Minnow, the Professor showed us that sometimes we are most creative when all of our familiar crutches are removed. Need a lie-detector? No problem. Now where is that stash of bamboo?

Stranger in a Strange Key

As musicians, we sometimes fall prey to the familiar, applying the same old licks to every song we learn. And who could blame us? It takes untold hours of practice to hone our skills into the smooth and expressive sounds we prefer. To reach out for something new usually entails a giant step backward, making us feel clumsy and awkward like the beginner we thought we'd left behind.

So when the singer chooses an unfamiliar key, we treat it like the rank stranger that it is. We capo up (fiddles and mandos eat your heart out) and recover all of our old familiar licks.

The one drawback is that then our playing sounds just that way – old and familiar; plus you lose those precious few lower notes of your instrument. A banjo is pretty limited to begin with, having not quite three complete octaves available. Even with the dobro I hate to lose those low, growling sounds when I want them. Now, I know that in the past I've championed the use of the capo, and I still insist that you use all the tools available to make the best music possible. But perhaps there is a time for trying something different, and being marooned in an unfamiliar key might be just the incentive you need.

Far From Home

A friend of mine inspired me with his rendition of Russell Johnson's "Goin' Home." In the key of "G" he gets that high lonesome edge to his singing that is perfect for singing about returning home with a body "as cold as the stone." But I can't quite get there. For my voice, "F" is the limit. "F".

In a jam situation, I'd immediately squeeze my capo onto the third fret and play out of a "D" position, thereby making available all of my old familiar licks. Because otherwise I'd be marooned in "F." Marooned.

But this song makes big news of that relative minor chord, visiting the "Dm" three times in each verse and twice during the chorus. It would be a shame to miss that lowest D note entirely. So I thought, why not just play out of "F" over an open "G" (with the fifth string capoed to "A") this one time, rescuing that low D note, but forcing

me to invent some new moves. You never know what you can build from coconuts and bamboo until you try.

In Figure 1 you'll see a tab of the outcome, and if you'd like to hear it, log onto the OBA website and look for goin_home.mp3. You Scruggs-style banjo players will find that it is not *completely* foreign. The intro lick is just a version of a common banjo introduction, and the first two measures are recognizable as the "Foggy Mountain Breakdown" lick, only done over the "F" chord instead of "G." There are lots of pulloffs and hammerons and other banjoistic devices. There are alternating thumb and reverse rolls...you bluegrass police want forward rolls? The tab is lousy with forward rolls! Starting in measure three they are scattered here and there, then one continuous forward roll starting in measure nine and going through measure 14! I didn't do that on purpose, but it might be of some consolation that even though you're forced to learn some new moves, playing in a different key doesn't mean you have to abandon all of your favorite banjo sounds.

Give it a try, and next time you're confronted with a strange song in a stranger key, see what you can make of it in open tuning before putting on that capo.

PS: All "Theory of Bluegrass" articles will be available on the OBA website. Your mileage may vary, and the author is not responsible for injury or damages incurred while playing out of "F." No banjos were harmed in the making of this article. Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon. Send messages to matt@greenbeard.us



Goin' Home

Russell Johnson

Banjo

T **A** **B** 7 2 3 0 2 3

F

3 1 3 0 3 1 3 0 1 3 0 1 3 1 3

h 0 h 0 0 h h 0 0

B \flat **C** **F** **Dm**

3 1 3 3 2 3 3 1 2 0 1 2 0 1 3 0 2 2 0 3 2 0 2 2

s 0 0 h 0 0 h 0 p 0 h 0 0

B \flat **C7** **F** **Dm**

7 3 3 3 3 3 1 1 2 0 1 0 0 3 3 2 3 2 3 2 3 2 3 0 2 3

h 0 0 p 0 0 h 0 p 3 2 2 2 0 2 0

B \flat **C** **F** **Dm**

11 2 3 3 3 2 3 5 5 4 5 5 7 6 5 3 3 3 2 3 0 1

h 0 0 h 0 0 h 0 0 0 0 0 0 0 0 0 0

B \flat **C** **F**

15 3 3 3 2 3 0 1 0 0 3 3 3 1 3 3 0 2 2 :

s 0 0 0 h 0 h 0 p 0



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**Summer is festival season so the
concert series goes dark**

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has moved to the 2nd Saturday of
each month and will start up again in
the Fall beginning with...

September 13th

Convergence Zone
Yet to be Determined

Y'all Come Back Now... We'll be right here!



Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Are we ready for another great outdoor festival season? I am looking forward to a fun summer filled with live bluegrass and getting to visit and even perhaps jam with old and new friends.

Since I will have the responsibility of getting the best sound possible to the listening audience, I thought it might be an appropriate time to write about the care and feeding of the sound man. Some of the suggestions may sound familiar but you would be surprised at how often many basic rules get ignored by musicians.

You spend a lot of time and money perfecting your sound. All the money you spent on new strings, fancy pickups, hot new direct inputs (DI), and all that practice won't mean a thing if the sound is botched. The sound person is in reality a member of your band for the time you are on stage. "He" (for the sake of this article) can ruin a great-sounding band. But remember that he also can't make a bad band sound good. So, here are some tips to make the process work better.

Get his name. Meet him. Shake his hand. You may need to remember his name during your performance. Normally, treating the sound guy with respect means you get treated with respect in return. Don't be afraid to tell him what you need and any special instructions that may help your sound, such as "Keep all vocals at the same level." "turn down (insert name here) voice in the monitors," etc. Remember, he may not be familiar with your band but wants to make you sound your best. Don't be afraid to use musical terms. He should understand exactly what you want.

Don't start playing on stage until directed to do so by the sound guy. Get to where you will be standing and be ready with your instrument so he can set up the microphone stands and make sure the monitors are placed properly. Don't stand around and visit with each other when he is ready for a sound check. Pay attention.

Make sure the sound guy has an input list. Try to be specific and accurate. Too many times I have bands tell me they have four instrument microphones and three vocal microphones and never mention the bass needs a "stuff" microphone or a DI. I always appreciate a specific list of what microphones are needed from left to right when facing the stage. And get the stage plot to the sound guy well before your performance.

If you forgot the sound guy's name, ask him again. After doing your sound check, don't ask the audience how it sounded. That is pretty much meaningless, plus

it insults the sound guy; you should trust him to make it right.

Keep in mind that the sound guy wants to make you sound as good as you want to sound. Your band may never play that festival again, but the sound guy, if he does a good job, may very well be asked back year after year. Remember that when you are on stage, he is an important part of your band.

There are always sound guys who think they have all the answers. They carry a giant chip on their shoulders after spending years working with musicians who think they are rock stars and make his life miserable. The sound guy may be an older failed musician who actually resents the fact you are on stage and not him. The best way to treat this particular sound guy is to be respectful and hope he makes the effort to do a good job mixing your set. Sometimes the best way to deal with a know-it-all sound guy is to simply do your best and again, hope they care enough about their job to work with you.

All in all, your performance should be fun, it should sound great for the audience, you should be able to hear yourselves, and when you have finished, a positive reaction from the audience tells you that your band and the sound man have accomplished their missions. Have a great summer festival season!

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at:

GZsound@hotmail.com.



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Kathy Boyd & Phoenix Rising

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Saturday, April 19 ~ Performing Arts Center ~ Lincoln City, OR

Sunday, April 27 ~ RCPUMC Concert Series ~ Portland, OR

Saturday, May 3 ~ TaborSpace with Fadin' By 9 ~ Portland, OR

June 20—22 ~ Susanville Bluegrass Festival ~ Susanville, CA

Friday, July 4 ~ Oaks Park 4th of July Celebration ~ Portland, OR

August 15—16 ~ High & Dry Bluegrass Festival ~ Bend, OR

August 19—31 ~ Strings & Threads Bluegrass Festival ~ Yreka, CA

Sept 26—28 ~ Tygh Valley Bluegrass Festival ~ Tygh Valley, OR

Please check our website frequently for additional appearances!

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360-887-9495 P.O. Box 1022, Ridgefield, WA 98642

Add your business name to this list: If you are a bluegrass-friendly non-music-related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music-related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwrite-style sponsorship. For \$100 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact Suzanne Chimenti by email at: membership@oregonbluegrass.org.

Velo Cult: Bikes, Brews and Bluegrass

By Claire Levine

Velo Cult is part vision, part accident. The result, says its owner, is “the only bike shop like this in the world.”

Sky Boyer operated a bicycle store and repair shop in San Diego. He saw his place as part of the broader community, and he frequently supported local nonprofits in a variety of ways. It was part of his values, as a resident and a business owner.

Just one problem -- he was constantly laying out cash without any returns.

So he moved to Portland with the idea of finding more space, where he could combine his passion for bikes and community outreach. He wanted to be able to offer nonprofits free space for fundraising, sell refreshments, create community -- and maintain a successful business.

Sky shut down his California business and moved to Portland -- followed by every one of his employees and their partners. After a year of searching, he finally found the building at 1969 NE 42nd. But it had more than twice as much space as he needed.

So the extra space launched a whole new set of ideas -- and opportunities to bring in the community. And among the first to take advantage of it was the bluegrass community, always looking for a place to jam and to perform.

There's music seven nights a week, including bluegrass and gypsy jazz jams. Performances range from Uncle Yascha



on accordion to Holly's Wood and her Unknown Blues Band, and you can dance to Brazilian carnival music or swing your partner in a square dance.

Fundraisers are a constant at Velo Cult. For example, two of the March events supported the Leukemia & Lymphoma Society and the arts programs at Beverly Cleary School.

OBA's annual meeting, held April 6, featured jams throughout the building, including the throwback cocktail lounge in the basement. The basement also holds a small movie theater.

For the bike crowd, Velo Cult offers a

wide selection of commuter and touring bikes. The professional mechanics work in an open area on the shop floor, encouraging customers to observe, discuss and ask questions.

Velo Cult also offers a superb selection of microbrews -- with more taps scheduled to be installed soon.

Sky Boyer supports communities, including the bluegrass community. So consider supporting Velo Cult in return. Stop by for a beer or a cup of coffee, a movie or a show, or attend one of the nonprofit fundraisers hosted at the store. Check Velocult.com for the monthly schedule of events.



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PANCAKE BREAKFAST



Susanville Bluegrass Festival

June 20th-22nd, 2014

Lassen County Fairground, Susanville, Calif.

Festival: Make plans now to attend the 5th annual Susanville Bluegrass Festival...the most fun and laid back bluegrass event in Northern California! This festival has quickly become one of the favorite bluegrass destinations for both pickers and gridders anywhere north of Sacramento. The gates officially open to the interior of the fairground for camping on Monday morning, June 16th with approximately 80 RV sites with electric, but there are nearly 30 RV sites with power and water available the weekend before that. All camping is on a first come first served basis. As is always the case, some of the available interior camping spots will be reserved for those who are handicapped. Pets are welcome. The only place they can not go is in the audience area near the stage. There will be signs indicating allowable pet zones.

Music Camp: Interested in getting some instruction in a small and intimate setting where you don't get lost in the crowd? Well here's your chance! Once again we are offering a 3 day music camp at the festival. The camp will start on Tuesday morning and go through Thursday afternoon. Additionally music camp students will be able to attend a jam class on Tuesday and Wednesday evenings. Don't have a lot of money? You won't need it. The cost of the camp is \$200, and that includes your 3 day festival admission ticket. As always the camping fee is a separate charge, but where else can you get a 3 day music camp AND your festival admission for a total of \$200?

Quilting: We have something wonderful for all you quilters at the Susanville Bluegrass Festival...a LARGE, air conditioned room, with the stage music piped in, where you can set up and work on your projects all week at absolutely no extra charge! You will be able to set up your sewing machine and lay out your work on Monday, and you can leave it there and work on it when you want until it's time to pick things up on Sunday. The room will be locked at night so no-one can bother your stuff. Tables and chairs are provided, and there are plenty of outlets in the nearly 3000 sq. ft. room. There is air conditioning provided there and the sound man has the stage music piped in so you won't miss anything that's going on at the stage.

Bands: 1. Kati Penn and Newtown 2. Bluegrass Etc. 3. North Country Bluegrass Band 4. Snap Jackson & the Knock On Wood Players 5. Kathy Boyd and Phoenix Rising 6. Backroads Band 7. The Roustabouts 8. Jean Butterfield 9. Cliff Compton and Mountaintop 10. The Gaberdine Sisters

Tickets/Music Camp/Camping

Advance Sale Adult: _____ Tickets @ \$45/ea = _____

Advance Sale Teen: _____ Tickets @ \$25/ea = _____

Camping:

RV: _____ Nights @ \$20/night = _____

Tent: _____ Nights @ \$15/night = _____

Music Camp Enrollment (includes 3 day festival pass):

of enrollees @ \$200/ea = _____

Instrument (indicate # of students): Guitar _____ Banjo _____ Mandolin _____ Fiddle _____

Bass _____ Vocals _____ Dobro _____

Make checks payable to:

Lassen County Fair

Send form and payment to:

Lassen County Fair, 195 Russell Ave,
Susanville, CA 96130

For more information call 530-251-8900 or 530-340-0214

susanvillebluegrass.com

Siskiyou County Presents:



Strings and Threads Bluegrass Festival



In Yreka, California at the Siskiyou Golden Fairground

August 24-31, 2014



**LARRY GILLIS BAND - NORTH COUNTRY BLUEGRASS BAND - Kathy Boyd
and Phoenix Rising - Central Valley Boys - Natural Drift - GREEN
MOUNTAIN BLUEGRASS BAND - Siskiyou Summit
Sourdough Slim - Steve Blanchard - OTTER CREEK**



Please make plans to joins us for the kick off of the Siskiyou Strings and Threads Bluegrass Festival! This event will take place over the 2014 Labor Day week in the picturesque town of Yreka, California. We'll have stage shows, quilting buildings for those who want to work on projects all week, free workshops, a free jamming class (Sid Lewis with Jamming 101), corn on the cob feed and cornbread baking contest, free evening movies, dances, parking lot picking, a Thursday night downtown jam and a whole lot more. The Siskiyou Golden Fairground features 100 RV hook-up sites, lots of room for tents, hot showers, VERY easy access from Interstate 5, and is close to shopping. Thee are also several hotels in the area to choose from if you're not camping. Visit our website to purchase tickets and learn more about the event. You can also purchase tickets by calling the Yreka Chamber of Commerce at 530-842-1649. Stop on by, you won't be sorry!



WWW.SISKIYOUSTRINGSANDTHREADS.COM

2014 *Fiddlin' Under the Stars* BLUEGRASS FESTIVAL

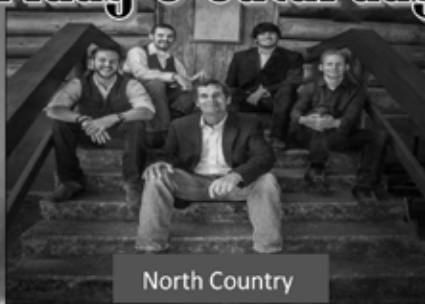
Goldendale, WA

Pre-festival days: May 28-29 - Open Jammin', Pickin' & Grinnin' 'til you stop or drop!

Festival Days: Friday & Saturday, May 30* ~ 31*



Wayward Vessel



North Country



Oly Mountain Boys

Details:

Pre-Festival Hours: 'til you stop or drop!

Friday Hours: 3PM to 10PM

Saturday Hours: 10AM to 10PM

Microbrew & Wine Garden Hours:

Thurs-Saturday – 5:00PM to Midnight

Gospel Sunday: 10AM

Price: 2 day Festival Wristband \$15.00

Single day entrance: \$ 10.00

Address: Ekone Park – 411 W. Wilbur
Goldendale, WA 98620

(NW Corner of Wilbur & Broadway)

Dry camping: \$10.00 per night,
May 28 – June 1 Please call or email
ahead with the size of your rig.

For Reservations or Questions Call:
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Our many volunteers!

*Free taxi service and admission to the Goldendale Observatory with Bluegrass Wristbands May 30 & 31st

Fiddlin' Under the Stars Bluegrass Festival Presented by the Greater Goldendale Area Chamber of Commerce

Eagleview Bluegrass Gathering, August 29-31, 2014

At Eagleview Group Campground - 11 miles west of Sutherlin, Oregon. on Hwy 138, cross Umpqua River on Bull-ock Road, 1 mile to Eagleview Group Campground. 2 PM Friday through 1 PM Sunday.

Eagleview is a pickers' gathering, and this year several Oregon bands will also perform throughout the weekend. Most bands are from southern Oregon, but a few are from further away ... Umpqua Valley Bluegrass Band (host band), Long Mountain Revival, Red Diesel, mandolinist Brian Oberlin, Corral Creek Bluegrass, Back Porch Soiree, and more. Fun right on the main Umpqua River in a beautiful group campground ... mandolin workshop, Saturday night potluck, campfire, tons of acoustic jamming, Sunday morning gospel show, hiking, fishing, camping, swimming. Sorry, no reservations.

The gate opens at 2 PM on Friday, and closes at Noon on Sunday. Early arrivals can camp a mile away at Tyee Campground until the Eagleview Group Campground opens for this event. \$20 per person suggested donation covers two nights of camping, potluck, workshops and everything else.



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Scheduled Jams:

Though we try to stay up to date, times and locations change - always call first!

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For Information: Ben Coker 541-783-3478
benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October- April: 12:30-4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland.
Intermediate and advanced, small donation requested to cover room rental.
For Information: Audubon
powellR5923@q.com

PORTLAND: Off Key Easy Bluegrass - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St.
Beginner and intermediate jam. "Nobody's too crummy too play with us!"
For Information: Randy Black or Tony McCormick
offkeybluegrass@oregonbluegrass.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday Year Round
Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.
Bluegrass Jam - all levels encouraged.
For Information: 541-679-0553
lizcrain42@gmail.com

SALEM: Salem Chapter OBA Jam
3rd Sunday 2pm-5pm October to May
Clockworks Coffee House, 241 Commercial St. NE, Salem OR 97301. Bluegrass instruments and music only, please. Listeners are invited.
For more information call Ken at 503-507-2941 or email at mandomedic@comcast.net

TUALATIN: Jam - 3rd Sunday of the month. 3-6 pm
Winona Grange, 8340 SW Seneca Street, Tualatin.
Bluegrass, Old Time, Old Country music jam. \$1 donation requested.
see: <http://www.winonagrang271.org>
For Information: loycem@gmail.com

WILLIAMS: Pancakes & Jam - 2nd Sunday of the month. Pancake Breakfast: 8:30-11am, Bluegrass Jam: 11 am- 1 pm.
Williams Grange, 20100 Williams Hwy.
For Information: Steve Radcliffe 541-479-3487
steveradcliffe@peak.org

Monday

PORTLAND: Rambling Bluegrass Jam - Every Monday night all year. Friendly!
See Our Website for information on location, time, contact, etc. www.ramblingbluegrass.org

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call GLEN Freese 541-482-8984
justapicker@charter.net

DUNDEE: Bluegrass Jam
1st and 3rd Tuesday Each Month, 7-9 pm
Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee. For Information: Jon Cooper (503) 702-8978 cooperweld@gmail.com

EUGENE: Bluegrass Jam
Every Tuesday 9:00 pm - 1:00 am.
Sam Bond's Garage, 407 Blair Blvd, Eugene
Established in 1995, the venue of this year 'round jam offers good food and micro brews.
For Information: Chuck Holloway & Sean Shanahan.
Call 541-431-6603.

HILLSBORO: Rock Creek Bluegrass Jam
Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced Bluegrass only jam.
Information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - First and third Wednesday of every Month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217) Newcomer Friendly!
For Information: janeromfo@yahoo.com

EUGENE: Each Wednesday from 7:00 pm to 9:00 pm, Music Masters Studios in South Eugene located at the shopping center at 40th & Donald
All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. No charge. Some old time and old country tunes filter in with the bluegrass.
For Information: Sean McGowan 541-510-1241
<http://www.musicmastersstudio.com/>

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays from 7 p.m. to 9:15 p.m.
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library. For Information: Becky Brown and Verda Hinkle 541-318-7341
hinklebrown@bendbroadband.com

GRANTS PASS: bluegrass-folkgrass-gospelgrass-mountain-musicgrass - 3rd Thursday 6pm-9pm
Wild River Pub meeting room
Acoustic-bluegrass, folk, western, Americana roots & more!
For Information: 541-471-2206 - Brinkerhoff and Antonucci
bluegrasshodson9@yahoo.com

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
Barborton Grange, 9400 NE 72nd Ave, Vancouver WA 98665

Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.
For information: Chuck Rudkin
cpbr@comcast.net

Friday

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM
Every third Saturday of the month 7-10 pm
Guthrie Park in Dallas.
For Information: Sally Clark (503) 623-0874

WINLOCK, WA: SLOW JAM - Second Saturday of the month. 1 pm, October through May. Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: Marv Sobolesky at 360-785-4932
email: marv@marvmusic.com

Saturday

BATTLEGROUND, WA: Bluegrass Jam - Every second and fourth Saturday evening
The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground Washington (17901 NE 72nd Ave, Battle Ground, WA)
Hosted by the Columbia River Oldtime Strings. Anyone can join in the fun; listeners as well as musicians are welcome.
For most up to date listing, check the OBA Jam Calendar at: www.oregonbluegrass.org

BEND: Blue Grass Jam - 4th Saturday of each Month 4:30 to 8:30pm
Alfalfa Community Hall
All levels welcomed. A time to share your music, play along and meet other musicians.
For Information: (541) 408-2085
pinkbrose@live.com

DALLAS: All gospel, all acoustic jam - Every third Saturday of the month 7-10pm
Guthrie Park in Dallas
For Information: Call (503) 623-0874
dusterjim@hotmail.com

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Thru May 17th, 10-1 for the beginning class and jam; 1-4 for the intermediate
St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214
For all instruments. No registration required. Drop-ins welcome.
Cost is \$10 per session. Knowledge of basic chords and the ability to execute the chord changes is required.
For Information: www.taborgrass.com

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick at banjo@notebene.net.



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OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering. Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
Suzanne Chimenti 503-957-6161
info@ASuddenTradition.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar.

Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer
info@backporchrevival.com
503-641-4946

Back Up and Push

Dan Kopecky --mandolin/vocals, Robert Brownscombe –bass, Susie Anderson – fiddle/vocals, Tom Gall -- guitar/vocals, Patrick McLaughlin – banjo.

5 piece bluegrass band from Welches, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever!

backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - Jerry Schrock, Will Barnhart, Craig Ulrich

Hello bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our schedule, and the annual "Bluegrass in the Orchard Grass" event.

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades.

His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey.

Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled "c) Fadin' by 9". With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Home Grown

Steve Smith, guitar; Bill Nix, banjo; and Dave Morris, fiddle. Everyone sings.

HomeGrown has presented their music in a variety of settings ranging from Bluegrass festivals to concert halls. Their music ranges from intense Jug Band dance tunes to foot tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com/in
Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove- rhythm guitar.

Hudson Ridge has a sound all its own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music gives

this band a truly unique sound.

www.hudsonridgeband.com
Mary Luther
mluther56@gmail.com
541-404-9281

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, Holly Johnson

The Loafers are an acoustic quartet, based in the Portland-Metro area, specializing in bluegrass, jazz, and old time instrumentals, with a few good classic vocals thrown in for good measure. We are a new group with some old names, and a couple new faces.

Dave Elliot
503-663-3548

Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington. Have a listen and see what's new ... thanks for stopping by.

For Information:
www.lostcreekmusic.com
Band@lostcreekmusic.com



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

Lucky Gap String Band

Chas Malarkey, Bob Llewellyn, Jerry Robbins,
Mike Harrington, Linda Sickler

Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities compliment any Party, Dance, Wedding or Special Occasion.

Chaz Malarkey
Malarkey@charter.net
541-265-2677

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin and octave Mando, and fiddle.

Matt@greenbeard.us
541.805.5133

Misty Mamas

Carol Harley, April Parker, Katherine Nitsch, Eileen Rocci

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music scene. Collectively these women have decades of experience playing and singing in harmony. MISTY MAMAS serve up Home-Style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Family friendly; the band can include interactive songs that engage the younger set.

Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle

Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.

www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mud Springs Gospel Band

George Klos
541-475-6377

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. We are based in Portland, Oregon and perform all over the Northwest. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more.

Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.

Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

The Rainbow Sign

Curt Alsobrook, Rachel Bock, and Josh Cole Old-timey goodness with strong harmonies and knee slapping tunes! Taking turns leading vocally and switching up instruments, The Rainbow Sign delivers a high energy performance strengthened by a common love of mountain music.

www.facebook.com/TheRainbowSign
www.joshcolebluegrass.com

Rose City Bluegrass Band

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel

The Rose City Bluegrass Band performs an eclectic blend of Bluegrass and Americana. Who doesn't love great banjo, fiddle, guitar, mandolin and bass backing up 3 part harmonies? We excel at playing and delighting folks at corporate and civic events, weddings, family gatherings, private parties, restaurants and taverns.

www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlink.com
503-206-4911

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof

Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original

compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"....a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Their harmonies and unique vocal interpretations add to their precise instrumental talents. If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen - guitar; John Melnichuk - fiddle; Chuck Davidshofer - bass; Billy Wyatt - mandolin.

Sleepy Eyed Johns – Stump-pulling bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro



Go To www.oregonbluegrass.org For more info & links

Please contact membership@oregonbluegrass.org if you are interested in receiving a Supporting Performer Membership form.

A New Brand of Western & American Music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.

<http://www.facebook.com/Steercrazyband>
Tim Dawdy
beardvc@pacifier.com
360-904-0347

Wayward Vessel

Ken Chapple (guitar), Julie Schmidt (fiddle), Josiah Payne (mandolin) and Belinda Underwood (bass).

Wayward Vessel is an adventurous alternative acoustic ensemble exploring the boundaries of bluegrass and folk music. With superb musicianship and lush, natural vocal harmonies, the band creates a unique palette to portray their rich library of original and traditional music.

<http://www.waywardvessel.com>
Ken Chappel
info@waywardvessel.com

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo and fiddle) and Gabe Adoff (Bass)

Whiskey Puppy plays boot-stomping, mule-slapping traditional bluegrass and old time music. The Portland, OR trio brings energy, humor, and skillful musicianship to little-known songs and tunes searched out from the repertoires of the early Southern string bands.

<http://www.whiskeypuppy.com/>
Rachel Gold
rachelgold145@gmail.com
503-227-0647

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks, John Meek.

Whistlin' Rufus has delighted family audiences throughout the Pacific Northwest for several years. Three and four part vocal harmonies, exciting instrumentation and

contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead / harmony vocals. We head up two bluegrass / acoustic-country "all-event" bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
www.reverbnation.com/prairiedogbackfire



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-Maggie Lind

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-Foghorn Stringband

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www.oregonbluegrass.org

Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

Name _____

Address _____

City _____ State _____ Zip Code _____

Home Phone _____ Work Phone _____

E-Mail Address _____



Membership

Check all that apply

- ☐ New Member
- ☐ General Member\$25 (1yr.)/\$65 (3yrs.)
- ☐ Supporting Performer\$50 (1yr.)
- ☐ Angel Sponsor\$60 (1yr.)
- ☐ Golden Sponsor\$100 (yr.)
- ☐ Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

- ☐ Yes! I am interested in helping as a volunteer at OBA sanctioned events. Please add me to your list of volunteers.